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RAY LEWIS

Editor and Managing Director

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I Can't Hear England!



WHEN Talking Pictures were first introduced; and the value of the English accent, or English as it is spoken in England, in Canada, Australia, etc., was heard in the Talking Pictures produced in the U.S., the British producing field appeared to have received a greater stimulus than the Quota Bill with its subsequent and previous financial augmentation for British production.

Much was expected of the English voice in British Talking Pictures, but what has been accomplished?

Much was expected of the British Industry's greatly increased financial budget, through the sale of shares which the public so readily took up. Again only so much has resulted.

Britishers are credited with moving slowly and of having an infinite patience in obtaining their objective, but in the case of British production; and the establishment of a British Film Industry, the progress has been exceedingly slow; and the patience is now growing into impatience.

What are British producers doing in England in respect to Talking Pictures?

Where are the Talking Pictures which have been made?

Up to the present period the U.S. producers are utilizing English stories and players; and producing with such material, excellent product.

We, who regularly attend Motion Picture theatres, keep on extolling the excellence of voice, the delightful material by way of story and talent which we see in the U.S. made productions, but where are the British productions which are as good?

It looks as if the U. S. is taking full advantage of what the British have to offer; and what respective markets expect, and utilizing such assets, while the British are still considering the Film Industry.

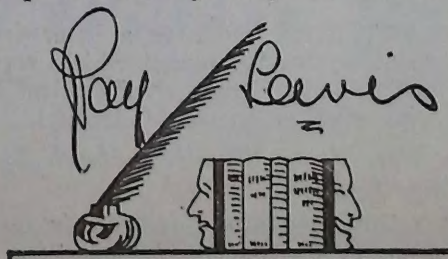
An article in the Ottawa Citizen, "English Actors Lead, Producers Fail To Follow," and one in the Kinematograph, "Selecting Our Subjects" is the British viewpoint on the situation.

The British Film Industry is "burning up" while England "fiddles." The truth is not always agreeable to accept, but we have to accept it to get anywhere; and from 1918 to 1930 is a span of twelve years in which British Film Interests have been talking about a British Film Industry, it is at least ten years of too much talking, for what has been accomplished.

The U. S. is even catching up to the multi-lingual angle of Motion Pictures, while the "fiddling" goes on in England.

All the U. S. opposition, advantages by way of world theatres and world publicity, by way of experience in production would not place British producers at a disadvantage, providing Quality was produced by way of British production.

Quality will find and make its market, let us have Quality from England, even if England does as the U. S. has done, utilizes the brains, the flesh and bones, the very soul of every nationality to make its British productions!



RAY



RAY LEWIS

PRESENTS

LAST WEEK we talked about the Silent Film, suggesting that it be given a test at a theatre, by way of a once-a-month schedule.

When we suggest such a program, we expect that the test will be a fair one to the Silent Film, by the presentation of a big silent picture. By big, we mean one which has box-office quality, and synchronization.

We, who are a part of this Industry, are apt to keep our ears only attuned to what transpires within the Industry, failing thus to get more than the external reaction of a public to the entertainment which we offer.

There is an under-current of "public grumbling" going on in respect to Talking Pictures.

When incorrigible Motion Picture Fans are heard to say, "Oh, just another of those girl shows, I'm sick of them," this is not such a healthy sign for Show Business; and when the juveniles come in from boarding schools for a matinee show; and try to select a picture which has a story, ruling out the so-called revue pictures, this too should be "food for production."

ASIDE from these important angles, the Talking Motion Pictures taxes, not only the sense of seeing, but the sense of hearing; and listening is more tiring than merely looking, for in gazing upon pictures one does not have to think to get entertainment, by way of relaxation, but the faculty of hearing, requires that we shall mentally digest what we hear.

The serious drama declined, in part, because the disposition of the public was towards entertainment, which gave mental relaxation; and although it is evident that the public today enjoys a good Talking Picture Drama, as evidenced by the phenomenal success of Metro-Goldwyn-Mayer's "Anna Christie," "Paramount's "Virginian," and the Fox feature, written by Elinor Glyn, "Such Men Are Dangerous," playing at the Uptown, Toronto, this week, and creating its own public publicity department, the world success of "Disraeli"; still our contention is that too much talking is too much of a strain to listen to; and a little silence will help the Industry generally, at any rate it is worth a test.

MEANWHILE, we have a letter from J. J. Conklin, of Winnipeg, which reveals that the Talking Picture vs. the Silent Film is a vital question to we Modernists.

Free Press, Winnipeg, March 22, 1930.

Dear Miss Lewis:

A peculiar circumstance occurred in connection with a debate put on by the "Once A

Month" Club, of Winnipeg, which organization is composed of a number of bright aspiring young men connected with church clubs of Winnipeg.

The debate was on "For and Against" the present run of Moving Pictures, Talkies and everything.

They sent a committee to my house and to the Theatre Managers' Association to gather up all the Canadian Moving Picture Digest copies they were able to secure, as each member wanted to read the Editor's opinion on the subject contained in recent issues. Each side wanted them, as the articles were said to be so fair there was food for argument on each side in the articles. So I have for the time being lost my files of Digests. But I know it will help to give the young men a more intelligent grasp of the subject, than otherwise would have been the case.

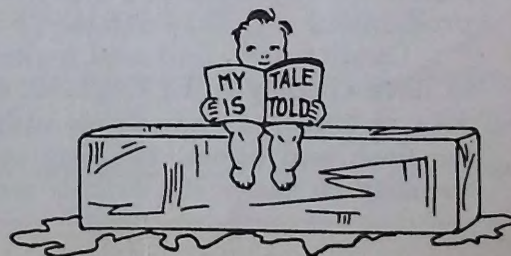
Sincerely,

JOHN J. CONKLIN.

AND WHILE we are on the subject of "Talking Pictures," we wish to remind exhibitors that "The Great Gabbo" with Eric Von Stroheim, and Betty Compson; and directed by James Cruze, of "The Covered Wagon" and "Old Ironsides," etc., etc., fame, has quality, and originality in every foot of its footage. It is a Sono Art World Wide feature, which would be a credit to any house playing it, but since its artistic side is so predominant, this value should be particularly stressed to your public in order to let the public know that it is a great picture!

Gathering up its marvellous press comments for re-publication, where it is playing, will help, for no picture has received finer notices, nor has any picture deserved better.

Stroheim does a bit of work in "The Great Gabbo" which places him in the class of Janings, in addition to the individual work of the other stars and players. The material throughout has Class!





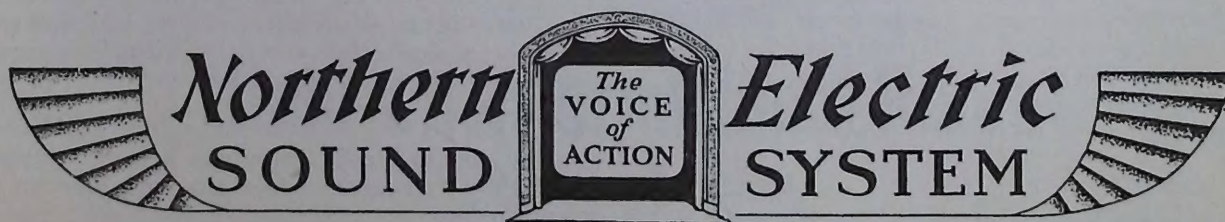
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Observations



By The Editor

"Let he who observes, observe that he too is being observed in his observations; and therefor let him make his remarks as he observes the subject of them, nor add a tittle, nor a jot to that which passeth between the observer and the observed. So by these rules may all men know the observer is observant."

THE OTTAWA CITIZEN, of March 22nd, has the following comment to make in connection with the Film situation as it relates itself to British and American-made Films. We publish for your perusal an article in The Kinematograph, of March 13th, by P. L. Mannoek, which is headed, "Selecting Our Subjects."

These articles are written by Britishers in British publications; and republished with editorial comment in a Canadian publication, edited by a Canadian-born subject. Therefore, it is accepted that the publication of such material has been inspired by an interest in British productions; and a desire "to see ourselves as others see us."

* * * *

WE ARE not getting anywhere with British production, or the establishment of a British Film Industry; and no one is to blame but the British producers. Loyalty is a splendid institution, but it is much sounder economically to pension off a loyal associate, than to permit him for the sake of old times, to interfere with business.

There appears to be a number of "old timers" or "young timers," one as bad as the other, in the production field in England; and we are getting nowhere with British productions. These men do not know the art of making popular pictures.

* * * *

IF ENGLAND made pictures which bore the mark of quality, of popular appeal, it would not be long before a reciprocal marketing arrangement for distribution would be made with foreign countries, but we are not making a sufficient number of Quality Pictures to worry anyone's market; and despite our self-complacency, and self-satisfaction, we are not proving an inspiration to the Film Industry. Calling another country's product names will not help us. Complaining about restrictions will not help us. The U. S. film is fighting restrictions, such as legislation, censorship, bigotry, jealousy, not only in every man's country, but it's own, and building up its Trade, nevertheless.

* * * *

IF THE U. S., or Germany did not produce pictures which appealed to British, or German, or French markets, it would not be necessary to legislate restrictions on their distribution, the public would do this by turning its "thumbs down"; and that would be the answer. As it is, the public is turning "thumbs down" on British Pictures; and the public alone is the arbiter, for we have yet to see a British theatreowner, or a distributor, in a British country refuse to play, or distribute a British-made picture which the public showed a disposition to see.

* * * *

IT IS my sincere belief that should British-made pictures possess a popular appeal and quality to warrant their distribution in the U. S., they would get this distribution despite any opposition which jealously guarded U. S. Film Interests exclusively!

SHOW BUSINESS is principally doing business; and box-office pictures, made in any man's country, are too infrequent to even pass up one.

It has been said that "Murder will out" so will a box-office picture, it has the vitality to live; and is backed up by public opinion which publicizes and popularizes it in spite of Hell, but where are these Popular Fighters for the establishment of a British Film Industry?

—Editor.

Selecting Our Subjects

By P. L. MANNOCK

RECENT British films I have seen do much to illustrate a defect which strikes at the essence of our apparently ingrained weakness in the production field. There is one factor in which we have been lacking during the past seven or eight years, and that is subject-selection and treatment.

It is not too much to say that we are getting worse instead of better. Ten years ago the array of available British pictures represented a far more imaginative and varied range. Books and plays may have been relied on too much, but at least they were coherent and logical stories by comparison—or, rather, by contrast—with the subjects being made today.

BETTER and more experienced judgment was exercised, and the results were interesting in spite of technical limitations of resources. I am afraid that things have advanced very unequally. While we now have ample resources of money for film-making (except for really "super"-films), an extraordinarily improved technique in lighting equipment and photographic skill, and at least as good actors and directors, the story end has marked time.

THE AVERAGE British scenario is a wretched business, usually an ill-assorted compulsory collaboration. The choice of subjects is often strangely ill-advised; the casting is unskilled; the talkie dialogue bald and unnatural, and as for the injected "theme songs!" I cannot think of anything stronger than that they are worse than the average American number.

The trend of most British production during the past two years is one of excellent players and first-rate technicians let down by material which is generally unworthy, and quite frequently contemptible.

YET it is not so difficult to find subjects. Paradoxically, the British studio executives are constantly having good subjects suggested to them—and they are turning them down.

The amount of feasible material which is sold to America after being rejected at home is surprising, especially as the issue is not always one of price.

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Observations

(Continued from Page 6)

SOME of the utterances of Laurence Irving (son of "H. B."), who designed the entourage for "The Taming of the Shrew" and "The Iron Mask" seem to be worth noting. Mr. Irving has just delivered a lecture on "Design and the Motion Picture" to the Architectural Association in London. "It is only too true," he declares, "that the more artistic a film might be, as judged by standard of plays, books, and paintings, the less are its chances of universal success."

IF THIS is true, it simply means, however regrettable the realization, that films are on a level with literature and other arts in this respect at least. Mr. Irving went on to expatiate on the drama which the art director can infuse into screen story-telling, and commented on the fantasy of "Bulldog Drummond" settings.

Here I join issue with Mr. Irving. These settings were utterly at variance with the realism of the story, and, in my opinion, an art-director's holiday.

Incidentally, he does not believe in talkies, regarding them as a temporary set-back to film development, and prophesies their collapse.

Mr. Irving should study the queues outside talkie theatres."

English Actors Lead Producers Fail to Follow

By LUTKIN JOHNSTON

I READ recently that Ontario is seriously perturbed at the predominance of American films in Canada and at the influence they may have on the national habits and outlook of the Canadian people. That is not a new story—but when I read it—I smiled grimly. For what is Ontario's problem—is England's also. If Canada is threatened with being Americanized by the silver screen—England also is in danger of undergoing the same process.

AND ENGLAND is worried about it. A member of parliament recently moved a motion in the House of Commons demanding protection for the English language against the American talkies; and there is a Quota

Act which insists on not less than 7 1-2 per cent of British films being shown—and there is endless talk about what England is going to do about it. Huge sums of money have been spent in making pictures in England which, with very few exceptions, have been ruthlessly damned by the English critics. The Quota Act is generally regarded as a failure and, so far, almost nothing has been done to give England any native product to displace the American talkie.

BIG organizations are being formed, one after another and England still hopes for some results. A great amalgamation has been effected recently between the million-pound Associated Sound Film Industries and the American Radio-Keith Orpheum Productions concern with the idea of giving world-wide circulation to films made in England by British authors and British actors. This concern in turn is linked with a great German combine and its plans envisage the making of multi-tongued talkies in England. Another concern with huge capital is an Anglo-German promotion known as International Talking Screen Productions which includes a German-Russian alliance.

Producers Must Get Busy.

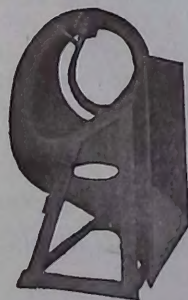
IT IS evident, therefore, that capital is not now lacking for the technical side of productions in England, and the more difficult problem of world-wide distribution seems to have been overcome by the deal with Radio-Keith-Orpheum Productions. Great names like that of Arnold Bennett, Sir Gordon Craig, Seymour Hicks and H. G. Wells are linked with one or other of these new concerns. It only remains for British producers to get busy.

British film critics do not spare their native producers. One of them wrote recently that "with comparatively few exceptions, the film produced in Britain since the Quota Act of 1927 was passed, have been so inferior that the designation British has become almost a term of reproach." Another wrote that "vast sums had been frittered away in making inferior pictures." Still another declared that "the volume of effective production is still disappointingly small."

English Actors Lead.

THE TROUBLE certainly does not lie with British actors—or their voices. At this moment the chief films showing in London (with the single exception of

(Continued on Page 8)



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England Worried Over Film Situation

(Continued from Page 7)

Atlantic, the film based on the sinking of the Titanic) are all products of Hollywood—but with English actors in the leading roles. London has been thrilled by "The Sky Hawk"—with marvelous pictures of a Zeppelin raid over London. It was produced in Hollywood with an English story and English actors, ably supported by a Canadian heroine. Huge crowds have thronged to see "Disraeli" with the Englishman, George Arliss, in the lead—and have come away demanding why such a story as this should have to be produced across the Atlantic. "Condemned"—with the Englishman, Ronald Colman, as the star, has raised similar questions, while the latest film from Hollywood is "Paris" with the Scotsman, Jack Buchanan, in the lead.

Must Master Technique.

EVIDENTLY there is nothing wrong with the international appeal of English actors, but until English producers can master the technique of film-making and are able to compete with their American rivals on a basis of sheer merit the English public will continue becoming Americanized.

For example, a short time ago I went to a London cinema. We began with a slapstick comedy, the scene laid in an American country school-house. One of the pupils had to recite lines from the Ballad of Paul Revere—a hero of American history whose exploits in rousing his countrymen to fight against the English are (perhaps fortunately in this case) almost unknown to English people. The children sang The Star Spangled Banner, and one of them quoted some lines from the Declaration of Independence!

Voices Were Doubled.

THEN we had a talkie of the United States postmaster general in his office at Washington. Finally we came to the feature film which had been made at Elstree. I looked forward to a real example of what English film-makers could do. It was called "The Informer"—a drama of the Irish underworld. But for some unknown reason in this Irish film, made in England, it was thought necessary to give the leading male part to Lars Hansen, a Swede, and the leading female role to Lya de Putti, a Hungarian. Neither of them can speak a word of English! The voices were doubled by a man and a woman who spoke the cultured accents of Oxford—with no resemblance whatever to the brogue which, I imagine, is heard in the Irish underworld!

Meanwhile the movie kings of the United States continue to tell us that England has the finest dramatists, the best actors and the most musical voices for the purposes of talkies. These assets until recently, have been more than counterbalanced in favor of the United States by the stranglehold of the Americans, on the channels of distribution. Now that this obstacle has, apparently, been overcome, perhaps England will really produce a fair percentage of films worth while."

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Show Business



Fire in the Monarch Theatre, one of the small moving picture houses in the downtown district of Winnipeg, located on Portage Avenue, which broke out on Saturday, March 22nd, at 11 a.m., was subdued without a panic, although the building at the time was filled with children. There was a slight break in the performance while the film was repaired but no one in the audience was aware of the fire in the projection room which was quickly subdued.

The four visiting championship hockey teams in various classes who came to Winnipeg for Play-offs, were the guests during their stay in Winnipeg of the Famous Players Canadian Corporation, H. M. Thomas, Divisional Manager, at a luncheon each day and at the theatres of the Corporation during their spare time. Walter F. Davis presided at the luncheons and the managers of the Capitol Theatre in each of the cities from which the team was from, were also guests of the Corporation. Regina, Calgary, Edmonton, Saskatoon and Trail, B.C., were among the teams entertained. Each was a happy affair.

Added to all the new legislation which has been brought up in legislatures in Canada this year is a bill to amend the Travelling Shows Act which has been introduced by Hon. J. T. Monteith, Provincial Treasurer, in the Ontario Parliament, which provides that license fees for road shows and circuses will be fixed according to individual conditions and circumstances. The present Act provides the following license fees: Circuses, \$150; carnival companies, \$75, and trained animal shows, \$25, these being renewable yearly. Under the proposed law, the Ontario Government can charge any desired fee.

Official figures show there are 433 wired theatres in Canada out of a total of 975. By districts they are: Ontario, 154; Quebec, 67; Mid-West Provinces, 128; Maritime Provinces, 38; British Columbia, 46. Four Canadian cities have 149 wired theatres, divided as follows: Toronto, 63, Montreal, 38; Winnipeg, 26 and Vancouver, 22. The total number of wired theatres on January 2 was 394 and on December 1, 353.

The Quebec Legislature has adopted a bill, introduced by Premier L. A. Taschereau, providing for censorship of illustrations for theatrical advertisements in newspapers unless the reproduced pictures are from photographs or posters already approved by the Board of Moving Picture Censors for the Poster Examination Board. The intention of the law is to prevent the use of illustrations in newspapers which had been banned in poster form by Provincial officials.

For the eighth anniversary week of the Capitol Theatre, Brampton, Ontario, Manager Tom Moorehead presented a silent feature, "Beau Geste," with accompaniment by a 20-piece orchestra, for three days, then screened "Gold Diggers of Broadway," all technicolor and all talking and singing, using the full stage screen for the first time through the magnoscope attachment.

"High Treason," looked upon as the best of British-made talkies, has not been able to secure a first run in Canada after three months of salesmanship.

The Famous Players Social Club has been organized in Winnipeg, Manitoba, for the employees of the 10 local Famous Players' theatres, with H. M. Thomas as Honorary President; Walter Davis, Manager of the RKO Capitol, as President; F. L. Willis, Metropolitan Theatre, Vice-President; W. B. Novak, Gaiety Theatre, Secretary-Treasurer, and Raymond Kershaw, Chairman of the Entertainment Committee.

After "Shiraz," a silent picture of India, for five weeks, the Roxy Theatre of Montreal, has played "Verdun," a special silent British production, for another three weeks despite big nearby talkie opposition.

The Capitol Theatre, Hamilton, Ontario, recently taken over by Famous Players, introduced the full stage screen on March 22 with the presentation of "Hit the Deck," using the magnoscope attachment. Leonard Bishop, formerly of the Hamilton Tivoli, is the new manager of the Capitol.

Consternation was thrown into the ranks of exhibitors, radio broadcasters, authors and fall fair managers when, on the eve of the introduction in the Canadian House of Commons of legislation governing copyrights in the Dominion which had been agreed upon by all parties concerned, Hon. Fernand Rinfret, Federal Secretary of State, presented a bill which is intended to wipe out the barrier in the present statutes which prevented the functioning of the Performing Rights Society in Canada.

Following numerous conferences, L. J. Ladner of Vancouver, had arranged to introduce a bill with clauses which were acceptable to all interests in the matter of copyright registration, fees, etc., when Hon. Mr. Rinfret, representing a Montreal riding, presented Bill No. 37 which cancels all obligation in the registration of composition assignments held in Canada. This was the very point on which the Privy Council at London gave judgment in favor of Famous Players Canadian Corp. against the Performing Rights Society, on the ground that musical selections controlled by the society must be registered at Ottawa. There are said to be 3,000,000 such compositions, and registration fees would be tremendous.

If the Rinfret Bill is adopted by Canadian Parliament, it is understood that the Canadian Society will proceed immediately with the imposition of an annual 10c seat tax on every theatre and concert hall in the Dominion for a royalty privilege, this money to be sent to England and France, with no one in Canada being the richer.

The situation looked rosy in the way of a prospective amicable settlement of the copyright tangle until the Rinfret Bill swept the ground from under the feet of the exhibitors and their allies. There was an immediate rallying of forces in Ottawa under the direction of Col. John A. Cooper, President of the Canadian Motion Picture Distributors, Toronto, to stave off the Rinfret measure.

Round About the Studios

Helen Kane's sister Gertrude will make her first screen appearance in "Dangerous Nan McGrew" now being filmed at the Paramount Long Island studio, but she will be incognito. Gertrude Kane will be one of the dancers at a masked ball which occurs at the climax of the picture in which Helen Kane appears with Victor Moore, James Hall, Stuart Erwin, Frank Morgan and Roberta Robinson. The disguise of her costume will be so complete that, as she expressed it, "even my own sister won't know me."

Lillian Roth, who played the maid in "The Love Parade," and before that appeared in Ziegfeld and Earl Carroll musical shows in New York, has been given another featured motion picture role. She will have the part of Trixie in Cecil B. DeMille's new production with music; "Madame Satan," due to get under way soon at the Metro-Goldwyn-Mayer studio. The cast of "Madame Satan," which is an original story by Jeanie MacPherson, DeMille's ace scenarist, includes Reginald Denny, Kay Johnson, Elsa Peterson, and Roland Young.

Dorothea Wolbert, one of the screen's best known character women, and Billy Butts, popular child player, have been added to the cast of Tiffany's "The Medicine Man." Jack Benny plays the title role, with Betty Bronson, Eva Novak, Tom Dugan, Georgie Stone, Caroline Rankin, E. A. Warren, and others in the principal roles. Scott Pembroke directing. The story was adapted by Ladye Horton and Eve Unsell from the play by Elliott Lester.

Universal has changed the title of "The College Racketeer" to "Hide-Out." James Murray and Kathryn Crawford are featured in this unusual college story, which is scheduled for release March 30th.

John Foster and his crew of Aesop's Fables animators have just completed two sound cartoons titled "Good Old School-days" and "Foolish Follies" for early Pathe release.



Norma Shearer, as she appears in "The Divorcee," her latest talking picture for Metro-Goldwyn-Mayer.



Barbara Stanwyck, Columbia star, who has the feminine lead in "Mexicali Rose."

Norma Shearer has just finished "The Divorcee" and will next be starred under Robert Z. Leonard's direction in "Let Us Be Gay," screen adaptation of Rachel Crothers' stage hit of the same name. Leonard directed "The Divorcee" and also made a number of Miss Shearer's earlier photoplays.

Gary Cooper has gone back to Western roles, due to the conviction of Jesse L. Lasky, first vice-president in charge of production for Paramount, that frontier stories again will be in demand as the result of the success of "The Virginian." Gary's new role will be that of a two-gun badman in "The Texan," an adaptation of O'Henry's famous short story, "The Double-Dyed Deceiver." Fay Wray has the feminine lead. Other principals include Oscar Apfel and Emma Dunn. John Cromwell, who directed "Street of Chance" will handle the new Cooper vehicle.

With the signing of four players, Clarence Muse, Bert Sprotte, Dorothy de Borja and William Bechtel, the cast for Columbia's romantic farce, "A Royal Romance" has been completed. The production, which is an adaptation of "Private Property," is being made under the direction of Erle C. Kenton with William Collier, Jr., Pauline Starke, Ann Brody, Walter P. Lewis, Betty Boyd and Ullric Haupt heading the list of players.

"Toll of the Sea," the first feature picture photographed completely in technicolor, was produced by the Technicolor Corporation in 1921. Anna May Wong was the principal actress. The film was distributed by Metro-Goldwyn-Mayer.

D. W. Griffith has engaged Helen Ware, his former leading lady of the bombastic, old-time melodramas, to portray an important character role in his all-dialogue production, "Abraham Lincoln," now being made at the United Artists studios.

Miss Ware, who toured in stock with Griffith twenty-five years ago, will be seen in the picture as the stately Mrs. Edwards, wife of the former Governor of Illinois and sister of Mary Todd, the prospective Mrs. Lincoln.

Marion Davies, who is completing work at present in "The Gay Nineties," under Harry Beaumont's direction, will next appear in "Rosalie," adaptation of the Ziegfeld musical comedy success of the same name.

Rehearsals for "Young Man of Manhattan," the picturization of Katherine Brush's best seller and Saturday Evening Post serial of New York newspaper life, started this week at the Paramount Long Island studio under the direction of Monta Bell. In the cast are Claudette Colbert, Charles Ruggles, Norman Foster and Ginger Rogers. Additional players for the other principal roles will be named shortly.

Among the scores of interesting ex-service men employed in the filming of Tiffany's all-talking version of "Journey's End," the internationally famous play, is one veteran with a Victoria Cross, and perhaps fifty others with various medals and decorations.

Corporal Fred Coppins has the V.C. He enlisted August 6, 1914, in the First Division Cavalry, Canadian Army, was transferred later to the "Little Black Devils" and on the Amiens front at Caix captured a machine gun stronghold, for which he received the V.C.

George Fawcett, who is now playing an old time circus owner in "Swing High," Pathe's musical production of the "big tops," was initiated into the "lovable grouch" roles that made him famous by none other than Douglas Fairbanks.

Late in 1929 the parents of Roberta Robinson read a magazine article in which aspirants for operatic honors were urged to seek their opportunity in the youthful audible motion pictures. They forwarded the clipping to their daughter, who had just received a scholarship at the New England Conservatory in Boston. Miss Robinson came to the Paramount Long Island studio and obtained an audible film test. Her mezzo-soprano voice made such a good impression that she was assigned the secondary feminine role in "Dangerous Nan McGrew" and a long-term contract.

Miss Robinson is 19 years old, five feet, four inches tall, has gray-blue eyes, blonde hair and a fair complexion.



William Haines, whose latest for Metro-Goldwyn-Mayer is "Navy Blues."

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¶ The announcement book for Pathe's new season comedy product is now out.

¶ This book keynotes a new thought and a new pace in comedy making.

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General Sales Manager

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in charge of production

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pocket-book in the long run. If the picture you play is n.g. you get the kick-back—advertising or selling notwithstanding. You can't convince the public something is good when the public can see it's not. ¶ The picture's the thing—nothing else counts. ¶ Your safest bet is to play Pathe, whose every

picture gives honest satisfaction. To you and your customers. For Pathe can match any company in the business, bar none—star for star, director for director, story for story, production for production—and give you a little something besides. That something is the absolute, certified, experienced knowledge of what the public wants. ¶ The result of a quarter-century of serving the exhibitors with the best newsreel, the best short subjects, the best features—year in, year out—yesterday, today, tomorrow. ¶ The picture's the thing—and nothing else counts.

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PATHE

in 1930